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Time will only permit the giving of a sample from the Homer list.

ILIAD BOOK I

[Note: The standard poetical form of the words below has been given, not always the Epic form. Where a poetical compound is too unusual, the root-word nearest to it has been given. P stands for poetical; p for prose; = for prose equivalent; M for middle voice].

1. *μῆνις*, *ιως*, *ῆ*, P, = *ὀργή* wrath.
αἶδω, P, = *ᾄδω* sing.
θεά, *ās*, P, = *θεός* goddess. **Atheist.**
2. *ὄλλυμι* (*ὄλ*), P, = *ἀπόλλυμι* destroy, lose; M. perish. **Apollyon.**
μυρίος countless. **Myriad.**
ἄλγος, *εος*, *τό*, P, pain, woe. **Neuralgia.**
τίθημι (*θε*) put. **Synthesis.**
3. *πολύς*, *πολλή*, *πολύ* much; pl. many.
Polytheism.

(To be continued).

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H. T. ARCHIBALD.

REVIEWS

Horace, the Satires, with Introduction and Notes.
 By Edward P. Morris. New York: American Book Company (1909)

Q. Horati Flacci Saturarum Liber II. Edited with Introduction and Notes by James Gow. Cambridge, England, at the University Press (1909).

Two excellent new editions of Horace's Satires are added to our range of choice.

Professor Morris's is a companion volume to Professor Clifford Moore's edition of the Odes and Epodes, which appeared several years ago. Like that, this edition of the Satires is especially characterized by the predominance which it gives to the purely literary interest of this part of the author's writing, by the emphasis, as Professor Morris says in his preface, which he has "desired to place upon the thought of Horace, as distinguished from the language or the verse or the allusions". The introduction, which is comparatively brief—filling less than sixteen pages, even with Suetonius's Vita Horati appended to it—sets forth the facts of Horace's life, the character of his work in satire after the Lucilian model, and the significance of this work as an expression of the man and of the society of his time. It contains no grammatical or other topical studies,—no *Forschungen* in disguise; in form it is a literary essay, but it excellently provides the student who has been qualified by previous reading to take up Horace at all with the requisite point of view. In regard to the time-honored question of Horace's use of personal names, Professor Morris inclines to what we may call the more impersonal theory.

His commentary, which is placed, perhaps regretably, at the foot of the pages of the text instead of apart, is also chiefly interpretative and

literary. It addresses itself effectively to the task of helping the student, where he might be in difficulty, to understand what the author means, whether the necessary aid be the explanation of facts or a direct interpretation of his thought. The notes do not read like the *obiter dicta* of a specialist in a particular department of philological research. They are clearly written for the benefit of Horace and his reader; and there is of course no Latin author the study of whose literary consciousness is more fascinating or more essentially related to the understanding of his work. In a few places, Professor Morris's notes seem helpful almost to a fault. But the point where the obscure ceases and the obvious begins is never a sure one, and to supplement the latter is generally less undesirable than to leave the former in its unilluminated state.

From a few details one may dissent in passing. At 1.481 the usual punctuation connecting *absentem* with *amicum* seems preferable to Professor Morris's arrangement. In the note on 1.3.16 the word "spendthrift" is, I think, not quite precisely used, and the note as a whole perhaps illustrates that occasional luxuriance of helpfulness already mentioned. At lines 2 and 3 of the same satire, it is not easy to see *rogati* and *iniussi* as "both predicate", and in lines 7-8 it seems more natural, at least, to take *summa voce . . . ina* in reference to vocal tones than to the position of the strings of the instrument; but this is one of the matters upon which editors will doubtless continue to differ. At 1.9.2 (*nescio quid meditans nugarum*) it seems as if one could not be quite so sure as the note implies that the trifles were literary, though very likely they were, for, after all, Horace was posing. And objections like these are themselves rather nugatory and not worth multiplying. In general the commentary, like the introductions to the whole book and to the separate satires, admirably serves its purpose, and it is written in a style which is a pleasure to read. The text is substantially the usual one, and there are no textual notes.

Dr. Gow's edition of the second book of the Satires is the counterpart of his edition of Book I, which appeared in 1901, and has the delightfully convenient form of the thin books of the Pitt Press series, to which it belongs. The introduction on the life of Horace (with the full array of references), on Latin satire, the chronology of Horace's satires, the use of proper names in them, their Latinity, and the constitution of the text, is conveniently reprinted from the earlier books. There is considerable discussion of the text, the textual notes being at the foot of each page, while the regular commentary is placed apart in the latter portion of the volume.

The second satire of this Second Book has called

for especial attention. The perplexing passage at verses 29-30 Dr. Gow reduces to a single line—*'carne tamen suavi distat nihil ut magis'. esto.*—with the elimination of most of verse 30. He certainly secures a plausible bit of dialogue, quite in the tone of the context; but the assurance of Horace's exact words is not, as the editor admits, quite so clear as that of his substantial meaning. The five lines beginning *rancidum aprum* (89-93) are bracketed, and also lines 13 and 123, all four places being regarded as victims of the interpolator.

At 2.3.142 the line has become, *pauper Opimius argento in posito intus et auro*, upon the suggestion of Dr. Postgate. The same text without *in*, according to the reading of Peerlkamp, which is given in the note on the passage, seems in some respects preferable.

The punctuation of the words at 2.5.90-91, *ultra 'non' 'etiam' sileas*, follows the interpretation of Vollmer's edition of 1907—"Beyond 'no' and 'yes', you must be silent".

2.6.29, which in the manuscripts has an excessive syllable, is given, by both Gow and Morris, according to Bentley's emendation, with *quam rem* instead of *quas res*, thus making it possible to retain the commonly omitted *tibi* after *quid*. Dr. Gow, however, suggests as more probably the true reading, *quo ruis*, citing Persius 5.143 in confirmation.

These are but a few of Dr. Gow's textual preferences. Whether accepted or not, they are thoroughly in the Horatian spirit. His commentary also is admirably phrased, and substantially convenient and enlightening.

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Aristophanes and the Political Parties at Athens.

By Maurice Croiset; translated by James Loeb.

New York: The Macmillan Co. (1909). Pp. 192.

Other recent reviews of this book have appeared in the New York Times of March 5 and in The (New York) Nation of March 10. What prompted Croiset to write it was the appearance of the second edition of Auguste Couat's *Aristophane et l'ancienne Comédie Attique* in 1903 (fourteen years after the first). The particular point at issue between the two savants is, practically, whether Aristophanes was a pamphleteer in the pay of the aristocrats, or a democrat. And, as Professor J. W. White, who has written the introduction to the English version, puts it, "if he was a democrat, how is, for example, the satirical, but extremely comical, characterization of the Athenian Demos in the Knights, which his countrymen viewed with good-natured amusement, to be interpreted".

Mr. Loeb's translation is of the same excellence as his translation of Decharme's Euripides, and the book in itself is of most attractive appearance. It

falls into five chapters; the first, second and third cover the beginnings of Aristophanes's career from 427 to 421 B.C., the period during which the Banqueters, Babylonians, Acharnians, Knights, Clouds, Wasps and Peace were produced; the fourth chapter takes up the poet's second period, coinciding with the Sicilian and the Deceleian Wars, in which he brought out the Birds, Lysistrata, Thesmophoriazousae and Frogs; the last chapter covers the last period, in which the Ecclesiazousae and Ploutus came out.

It would seem to Croiset, and the conclusion will strike the majority of students of Aristophanes as perfectly sound, that in the first period the poet is violent, sour, and even unjust, so far as we may speak of the justice or injustice of such a distorter of whatever he deals with. Aristophanes takes part in the struggle of the political and moral ideas at stake; yet siding with the various parties of the opposition, he never entered their service and was no party man. Two sentiments dominated him: that there should be no Hellenic internecine war, and that selfish demagogues should not spoil the kindly, amiable and sprightly nature of the Athenian people. There was no political platform back of his plays, nor can we extract a precise doctrine from them.

So far as the political attitude of the poet in his second period is concerned, between 414 and 405, it seems, if we judge these particular plays rightly, that while he continues to fight the influential demagogues, he does not attribute to any of them the baneful importance which he formerly attributed to Cleon, nor does he aim at any particular reform in the state. He is pained by the blind exultation which possesses the people in the assembly, the violent hatred between citizens, the profound schism which threatens to become irretrievable. The hope of harmony suggests to him some of his best passages.

The essential thing is not to regard Aristophanes as a party man; he was rather a man of sentiment, conceiving what Athenian character and society should be; he stood for kindness in manners, joy in freedom from restraint, ease of approach, attachment to ancient customs, and the like. It was this conception that made him aggressive; and the more Athenian harmony was jeopardized in his eyes, the more resolutely he came to its rescue. It may be that there is something of a Battle of the Books in this conflict between Couat and Croiset; this criticism has been made. Surely it is wrong for either to take Aristophanes's plays as the confession of a serious man. Yet, there are but few lovers of Greek literature and of the study of the play between politics and the stage who will not have their consciousness of the personality of the poet and of the play of that personality in the politics and society of the town life of Athens greatly clarified by absorbing this study of Croiset's on Aristophanes.

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